

NFB Yearly Costs, \$1,535,424

Two Injured in Film Board Fire

Fire and an explosion last week in one of the cutting rooms of the National Film Board sent two employees to a hospital and did damage estimated at between \$3,000 and \$4,000 by John Grierson, Dominion film commissioner. The cutting room was destroyed and with it some film being worked on.

Those badly burned and ad-
(Continued on Page 4)

Plastic Plates Now Being Used

Printing plates made of plastic are a new development in the printing trade and may, when generally adopted, have some effect on the methods now being used by advertising and ad sales departments of theatre chains and film exchanges.

Photo-Engravers in Toronto, which handles the bulk of film trade business, will cast plastic
(Continued on Page 3)

Movie House For Uxbridge, Ont.

The Strand, Uxbridge, Ontario, recently acquired by Peter Barnes and Louis Davidson, will be altered and converted into a motion picture theatre. The house, seating 300, has been dark for years.

Theatre Thieves Steal Kiddies' Milk Money

Thieves who broke into the Capitol, Kingston, Ontario, got a total of \$1.15—the dollar being taken from the Kinsmen Milk Fund bottle and the 15 cents from a vending machine which they had smashed open.

Commercial Films Total 348 Since Inception of Board

The total cost of operating the National Film Board in the fiscal year 1942-43 was \$1,535,424, it was shown in a House of Commons return to the Rev. E. G. Hansell, member for Macleod, Vulcan, Alberta. The return was made on the last day of the session and so it is not known whether the Rev. Mr. Hansell had intended using any of the information contained in it to question the NFB further.

That part of the total charged against the National Film Board was \$306,531, the rest being made
(Continued on Page 2)



Sydney Samson Welcomed to Canada

A representative gathering of exhibitors and distributors got together at the Royal York Hotel, Toronto, last Friday to welcome Syd Samson, formerly in charge of Buffalo for 20th Century-Fox, to his new post of associate general manager for Canada, which he shares with the popular Jim O'Loughlin, now away on sick leave. The affair was as much a tribute to Jim as his new team-mate, almost every speaker taking time to note his absence with words of affection.

William C. Gehring of 20th-Fox was an able toastmaster who, bulwarked by Mayor Conboy, J. J.
(Continued on Page 2)

Work Starts on Classic, Que.

The reconstruction and improvement of the Classic Theatre, Quebec, Quebec, which will cost \$30,000, got under way last week. The owner is Edmond Beaumont, 420 rue St. Jean, Quebec, and the contractor Chrysanthé Jobin, Limitee, 182 Latourelle St. Sub-contracts are being awarded now.

Plans by Rousseau and Begin, architects, 1 Ferland St., call for
(Continued on Page 2)

Advance Guard

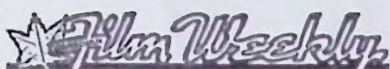


These Canadian theatre and film men took in the testimonial dinner at Buffalo in honor of Sydney Samson, promoted to the post of Dominion general manager for 20th Century-Fox. Samson is in front. Behind him are Lou Rosenfeld, Columbia's Canadian chief, and Harry Bailey, Toronto branch manager of 20th-Fox. In the back row, from left to right, are Ben Geldsaler, Famous Players; Raoul Auerbach, 20th Century Theatres; Morris Milligan, former Paramount head in Canada and now an exhibitor; and Herb Allen of Premier Operating. Haskell Masters of Odeon Theatres is shmoosing somewhere out of camera range.

Abbott & Costello in 'Hit the Ice'

engagements proves it—and another hit from UNIVERSAL, who are delivering on schedule.

are the boxoffice kings at their all-time best. The record-breaking business in the opening
(Advt.)



Vol. 8, No. 32

August 4, 1943

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,
Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ont.,
Canada. Phone ADelaide 4317. Price 5 cents each or \$2.00 per year.
Entered as Second Class Matter

That 'Italy' Short

"The Gates of Italy," a National Film Board short subject which got much attention from theatre-goers, drew our condemnation last week as being unworthy of the screen today. It was markedly pro-Italy—the Italy of tradition—but was mildly anti-Mussolini and mildly anti-Fascist. It said very little about the true character of Mussolini and the horrors of Fascism.

Two Toronto film columnists, Roly Young of the *Globe and Mail* and Helen Allen of the *Telegram*, beat us to the street with a similar opinion. There have been other complaints along those lines inside and outside the industry.

It is reported that Gradwell Sears, vice-president in charge of distribution for United Artists, which company distributes NFB shorts outside of Canada as part of the *World in Action* series, has been conferring with John Grierson, chief of the WIB and the NFB, about the pro-Italy slant of "Gates of Italy."

The film fell right in line with the short-sighted opinion which hailed the replacement of Mussolini by Badoglio and the destruction of Fascist symbols as the end of that system. The Italians are shouting for their new leader and their king. Let it be remembered that the king was in a great measure responsible for the coming of Mussolini to power.

Not the king, nor Badoglio, nor the present aversion to Mussolini and Fascism as a name for their way of life has anything to do with the Allied victory over the Italians. That victory is the consequence of Allied arms.

NFB shorts are supposed to provide instruction about every aspect of the war. "The Gates of Italy" put the construction on Italy before Fascism and then let its modern history fade out unchallenged.

That was its error. As Archibald MacLeish, head of the American Congressional Library, said in a speech, "It is our principal hope, on our side, that we can so unite and inform and hearten American opinion that American determination will survive any conceivable disaster abroad and any possible propaganda of treachery and fraud at home. That hope is a hope the citizens of this country confide primarily to the press: to the traditional instruments of communication and of information—the press, radio and the moving pictures."

Those words apply to Canada as well as the United States. Treachery and fraud at home are the hope of Fascist sympathizers. They can take the form of sabotage in war. They can be support of Fascistic measures after the war on the premise that not everything about Fascism is bad and unworthy of being imitated here.

Fascism, then, should be described for what it is and their leaders for what they are. Such distinctions will bring understanding of the difference between Fascism and Democracy. That understanding will be a guarantee against any pale imitations of Fascism here.

That's what "The Gates of Italy" failed to do.

'42 NFB Cost — \$1,535,424

(Continued from Page 1)

of costs to the various departments using NFB shorts in their activities.

Since its inception the National Film Board has made a total of 1156 films, of which 348 were released to commercial theatres. The rest were educational. The larger number comprised educational and training films, most of them 16 mm. size. These were shown to schools, trade unions and factory staffs. NFB projectionists have been bringing movies to places where even itinerant shows are unknown.

The National Film Board employs 460 persons—18 permanently and 442 temporarily.

In spite of the costs distribution system used it is apparent that the NFB, which enjoys a first-class reputation in the documentary and educational field, is a big and thriving business.

Rev. Mr. Hansell's questions, when first presented, provoked a general discussion about the operations of the National Film Board and its scope, even Premier King having his say.

Sydney Sampson, Fox Welcomed to Canada

(Continued from Page 1)

Fitzgibbons, Haskell Masters and Col. Cooper, kept things going at a snappy pace. Messages of congratulations were read from Mayor Kelly of Buffalo; Charlie Hayman, president of the NY state MPTOA; Meyer Schline of the famed USA eastern circuit; Tom Connors, Fox v.p., and Jim O'Loughlin. Jim's letter, written in his customary straight-from-the-heart style, was a highly sentimental note. He promised to be back in harness sooner than any expected when he took ill.

Syd Sampson, in replying to the speakers, told how impressed he was with Canada and expressed the hope that his affection for his old and new friends here would be reciprocated.

"The motion picture industry in Canada," Mayor Conboy told the gathering, "besides its great service as an institution of education and entertainment, has always been among the first to join any public service—and at its own expense." He told of his experiences many years ago in promoting public health with the help of the industry and concluded by welcoming Sampson to Toronto and Canada.

Col. Cooper, J. J. Fitzgibbons and Haskell Masters, all of whose remarks were tinged with sound advice and good humor, greeted Sampson in behalf of their respective interests.

Work Starts on Classic, Que.

(Continued from Page 1)

reconstruction of the building, 50 ft. by 110 ft., concrete foundation, wood trusses, brick and terra cotta walls, hardwood floors, acoustical plaster and the heating system to be overhauled.

The Classic, which seated 400, was destroyed by fire and a permit for rebuilding at a \$30,000 outlay was issued, though the original \$5,000 limit set on renovations was reduced to \$500 in October, 1942. This was explained by the Department of Munitions and Supply, to which the Controller of Construction is attached, as part of the policy which allows for the rebuilding of burned-out theatres.

The Academie de Musique, Levis, Quebec, also owned by Edmond Beaumont, was reopened recently after a \$4,500 alteration job. It seats 200.

At Levis a new theatre, the Canada, was opened by Romould Fregeau, grocer, who altered his building on Commercial street under a \$15,000 permit. Certain theatres, because of their location in war work centres, have been allowed to exceed the \$500 limit to alter and enlarge their premises. New theatres have been opened along the Alaska Highway with the permission of Ottawa.

The Palace, Verdun, Quebec, operated by Consolidated Theatres, which was burned out, is now being reconstructed at a cost of \$12,000. A seven-day house located in the Montreal area, it had a seating capacity of 1,150.

VOCALITE

Crystal Beaded SOUND SCREEN

*Doubles the Brightness of
the Projected Light*

Sold in Canada by

PERKINS
ELECTRIC
COMPANY LIMITED
277 VICTORIA STREET TORONTO 3637 BLUERY STREET MONTREAL

'Canteen' Super, 'Berlin' Good

Reviewed Earlier

BATAAN (Regal). Powerful war drama doing surprising feminine business. All-male cast and Pacific background. Robert Taylor, George Murphy, Lloyd Nolan, Thomas Mitchell, Dezi Arnaz and a scene-stealer named Robert Walker.

THE CONSTANT NYMPH (Vitagraph). Crackerjack big-name cast. Escapist story of Bohemian family that turns into a beautiful love story. Charles Boyer, Joan Fontaine, Alexis Smith, Brenda Marshall, Charles Coburn, Peter Lorre, Dame May Whitty and Edward G. Robinson.

CONEY ISLAND (Fox). Period musical that is tops in Technicolor and entertainment. Betty Grable, George Montgomery, Cesar Romero and Charles Winninger showing them all a thing or two about comedy.

BOMBARDIER (RKO). Interesting training story ending up with a load of thrills via the bombing of Tokyo. Ann Shirley, Pat O'Brien, Randolph Scott and Eddie Albert.

HIT THE ICE (Emp-U). Funniest Abbott & Costello offering since "Buck Privates." Sun Valley background and part musical. Ginny Sims, Johnny Long and band, Patric Knowles, Elyse Knox and Sheldon Leonard.

BACKGROUND TO DANGER (Vitagraph). Russian via Nazi espionage with George Raft caught in the middle. Maintains interest throughout. Brenda Marshall, Peter Lorre, Osa Massen and Sydney Greenstreet.

PRESENTING LILY MARS (Regal). Judy Garland, Van Heflin, Tommy Dorsey and Bob Crosby bands, Richard Carlson, Fay Bainter, Martha Eggerth and Leonid Kinsky. Good musical.

SPITFIRE (RKO). Leslie Howard's last picture. With David Niven. An excellent story and production.

STORMY WEATHER (Fox). Standout all-Negro musical. Bill Robinson, Lena Horne, Fats Waller, Cab Calloway and Dooley Wilson.

"STAGE DOOR CANTEEN"

UNITED ARTISTS
(Running Time: 132 Mins.)

With a star popping up on an average of every two-and-a-half minutes, "Stage Door Canteen" is the most attractive film of its type to date. What is more remarkable, it has time for a good lump-in-the-throat love story, excellently woven through the entire proceedings, disappearing here and popping up there. It is a triumph of direction as well as production.

There is hardly anyone missing that a screen, stage or swing fan may want to see. But acting honors go to a couple of unknowns—and deliberately. There is a complete reversal of the usual procedure. The stars being the extras and the extras being the stars. Given their first big chance Cheryl Walker and Lon McAllister make the most of it. Their futures are assured by their performances in this high-class company.

You probably know that the film was created to make money for the United Service Organization, which provides entertainment for USA troops and is now operating in some parts of Canada.

The locale is the famed Stage Door Canteen, an excuse for bringing on the stars, and the story has to do with the romance of several soldier guests and their hostesses. The main romance brings in Cheryl Walker, a would-be actress whose canteen work is inspired by self-interest. She wants to brace producers here but love steps in and changes her viewpoint.

The screen has never seen anything like "Stage Door Canteen." It's lining them up everywhere, which is as it should be.

We couldn't possibly list all the attractions. Let that be your cue.

"APPOINTMENT IN BERLIN"

COLUMBIA
(Running Time: 77 Mins.)

The adventure story of English counter-espionage turns out to be a surprisingly interesting film, considering that the idea has been overworked and public favor is somewhat diverted. It has plenty of thrills and considerable production value. Parts of it will make the customers sit up straight.

The story revolves around George Sanders, a British officer who resents the Munich pact and is disciplined because of his flamboyant objections. His rank removed, he gets busy again when mustered into British Intelligence. He gets into Germany as a Lord Haw Haw imitator, bearing the jibes of those at home who are unaware of his real work.

Marguerite Chapman joins Sanders in providing the love interest. She's the sister of a leading Nazi but can't see things their way. She assists Sanders, whose anti-British broadcasts are code messages about Nazi troop movements. He discovers the Nazi intention to invade Britain about the time he is discovered. Escaping, Sanders and Chapman get as far as Holland, establishing contact with the Underground. The hideout is raided by Nazis and both meet death but not before the message gets out to England.

Sanders gives his usual first-rate performance but Chapman is surprisingly beautiful and capable in the role. Columbia has a first-rate star in her.

The film has considerable production value, being dressier than expected, which should please the customers.

Onslow Stevens and Gale Sondergaard give excellent performances.

Managerial Changes At 20th Century

The resignation of Harland Rankin from the management of the Centre, Chatham, Ontario, caused some switches at 20th Century Theatres. Harland left to concentrate on his own house, the

Plaza, Tilbury, the help situation being what it is.

Frank Reid of the Park, Chatham, moves over to Centre and will be replaced by Harold King, transferred from the Cinema, Toronto. Harold Jackson fills in at the Cinema. The Avalon will be managed by Curly Posen.

Reviewed Earlier

ACTION IN NORTH ATLANTIC (Vitagraph). Thrilling merchant marine story with plenty of action. Humphrey Bogart, Raymond Massey, Julie Bishop and Ruth Gordon.

CABIN IN THE SKY (Regal). All-Negro musical with plenty of comedy and high-class production. Rochester, Ethel Waters, Lena Horne, Rex Ingram, Duke Ellington, Louis Armstrong and the Hall Johnston choir.

CRASH DIVE (Fox). Submarine story in Technicolor. Full of thrills. Tyrone Power, Anne Baxter, Dana Andrews and James Gleason.

MISSION TO MOSCOW (Vitagraph). Fine historic film of Russian relations. Walter Huston, Ann Harding, Gene Lockhart, George Tobias and Oscar Homolka.

HUMAN COMEDY (Regal). Best sentimental story in many years. Mickey Rooney, Fay Bainter, Marsha Hunt, Alan Baxter, James Craig, Frank Morgan and Donna Reed.

MR. PITT (Fox). Good story of English history. Ace production. Robert Donat and Robert Morley.

MR. LUCKY (RKO). Top-notch all-round drama, one of Cary Grant's best. Laraine Day, Gladys Cooper, Henry Stephenson and Charles Bickford.

PILOT NO. 5 (Regal). Good film on anti-Fascism against USA background. Franchot Tone, Gene Kelly, Marsha Hunt, Van Johnson.

MR. BIG (Emp-U). Loaded with juvenile entertainment and featuring the studio's new star, Donald O'Connor. Gloria Jean, a raft of talented teen-agers and some known variety turns.

WANTED

Class B operators no matinees. Male applicants must be of age not subject to military service. Apply to nearest Employment & Selective Service Office.

REFER H. O. 444



OF CANADA LTD.

277 Victoria St.
Toronto

Current Releases

GHOSTS ON THE LOOSE

East Side Kids, Bela Lugosi,
Ava Gardner (Mrs. Mickey
Rooney)

MR. EXHIBITOR: East Side Kids' pictures are proving the most popular boxoffice attractions in Canada today—and satisfying all types of patrons. They are real entertainment. Ask the exhibitors who play East Side Kid pictures—they will tell you that they make money and are entertaining the patrons.

WINGS OVER THE PACIFIC

Inez Cooper and Edward
Norris in a timely picture of
the type that spells boxoffice.

SPY TRAIN

Richard Travis and Catherine
Craig in a mystery story of
the present war—as timely as
today's headlines.

MONOGRAM is releasing fast-action Westerns—eight this year. The public today are in the mood for this type of picture and our Westerns answer that demand. Now ready—four Western subjects featuring Johnny Mack Brown and Raymond Hatton, and four featuring Ken Maynard and Hoot Gibson.

★

Coming Soon—

MELODY PARADE

A bright, sparkling musical—
singing, dancing, comedy,
music.

REVENGE of the ZOMBIES

I WAS A CRIMINAL

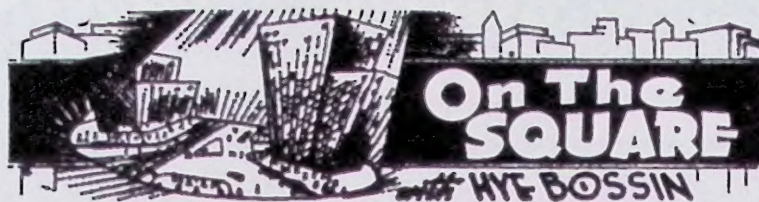
COLLEGE SWEETHEART

We are happy to announce that Monogram Pictures of Canada Limited will be one year old on October 4th, and we want to take this opportunity of thanking all exhibitors for their valued business—and don't forget our First Anniversary Drive, weeks of October 4th and 11th.

★

The fastest-growing company
in the industry

MONOGRAM PICTURES

Toronto, Montreal, St. John
Winnipeg, Calgary, Vancouver

Roly in Maclean's

Roly Young, Toronto Globe and Mail screen columnist, together with Kenneth R. Wilson, has an article about product and boxoffice in Canada during the last year in the August 1st issue of Maclean's. Very interesting. . . . I was intrigued by the title of a gossip column in the Chicago Defender, a newspaper for Negroes. It is: "Everybody Goes When the Wagon Comes." . . . Overheard: "The weather is so changeable these days a guy don't know what to hook." . . . That carving of the little Scotsman pulling the cork out of a bottle, which hangs above a Queen street store, closed as a liquor depot since 1916 and empty most of the time since, has been painted over in white. You may remember that I wrote a very sentimental piece about it a while back. The place is a cafe now.

* * *

Who's Hooey

Latest will-o'-the-whisper about "Mission to Moscow" has it that the film was pulled out of Shea's after one week because of the closeness of the elections and the fear that it would help those candidates who are openly pro-Russian. Don't believe it. It just didn't do business enough to warrant a holdover. . . . LeFebvre's East End B&F ball team beat the John Inglis outfit recently—which is nice going. . . . "Movie Preview Time," the Ken Soble-Harvey Dobbs film booster sponsored by Gruen, goes back on the air shortly, the first film to be reviewed being "Watch on the Rhine." . . . Canadian radio has a lively magazine edited by Dick Lewis and called "The Canadian Broadcaster." . . . Though the matter has been brought up in Parliament, no successor has been named by Ottawa to the post on the Board of Governors of the CBC left vacant by the death of N. L. Nathanson.

* * *

Bleating Round the Bush

The papers recently told about a lady who hurried to buy \$300 worth of stamps before postal rates went up. That reminds me of a tale told by a druggist. He was running a one-cent sale and a lady plunked down a penny and demanded a three-cent stamp! . . . Syd Taube just got back from boiling his casing in the healthful waters of Mount Clemens. Syd and the Mrs. celebrated their 31st anniversary last Saturday, for which congrats. . . . The labor news lately reminds me about the employer who was forced to sign a union contract which provided time-and-a-half for overtime. When the next public holiday came along he docked his employees time-and-a-half! Didn't see why it shouldn't work both ways. . . . The success of those reissues has Harry Allen springing along these days.

* * *

Life, Love & Etc.

Two well-known film lads preparing to kick the matrimonial bucket are Paul Nathanson and Meyer Axler, the latter in the RCAF. They are both reported engaged. . . . A film salesman dropped in on a booker who wasn't feeling any too good-natured that morning and asked for dates. "You want dates?" snarled the booker. "Why bother me? Phone the Lonely Hearts Club. They got plenty!" . . . New York Mirror, in writing about the life of Donald Gordon, boss of the Wartime Prices and Trade Board, tells of the time when, as a bank teller in Toronto, he got stuck for a bum cheque amounting to \$125. He haunted the theatres, figuring a guy with a fresh bankroll would spend some of it that way, until he found his man. . . . Cleveland exhibitors, offered "Stage Door Canteen" for 50 per cent, were told that the profits go for army entertainment. So they offered to pass up their profits if the distributors would make some kind of similar adjustment. No more was heard about it.

Two Injured in Film Board Fire

(Continued from Page 1)

mitted to the Ottawa General Hospital were Hamilton Wright, 41, of New York, in charge of newsreel publicity for Canada's war effort, and Hugh Wallace, 25, a production assistant.

The causes of the fire were uncertain, two theories being offered. One was that a piece of film had brushed against an exposed electric light bulb and exploded into a blaze; another that a piece of metal, possibly a paper clip, had been ground through a machine, causing a short circuit and inflaming the film.

Wright, to reporters who interviewed him in the hospital, praised Margaret Palmer, the nearest girl to the fire, who seized a fire extinguisher and fought the flames. Miss Palmer organized her own fire-fighting unit on the spot, stationing a chain of NFB workers from the second floor to the street and passing reels from hand to hand until they were safe. Fire Chief Burnett said that the damage would have been much more extensive had it not been for Miss Palmer's bravery and quick thinking.

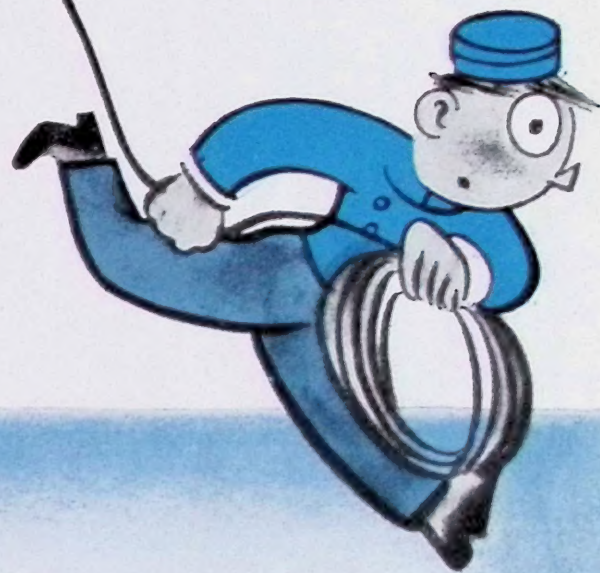
The alarm, sounded by Kay Symons, was followed by a mad scramble from the building, during which clothing and purses were left behind. Wright, Wallace and Richard Jarvis fought the fire until the clothing of the first two became ignited, then Jarvis helped them to safety.

Some equipment was destroyed that will be hard to replace because of war conditions. Tarpaulins spread by the fire department saved other valuable things. The fact that the cutting room was fireproofed according to the requirements of theatre inspection department of the province probably prevented the whole building from being destroyed.

In the absence of John Grierson on a fishing trip Assistant Film Commissioner Ross McLean took charge of things. War Services Minister LaFleche had left the House of Commons when he heard of the fire and rushed to the scene, later visiting the injured men at the hospital.

"The fire," said John Grierson, "will not interfere in any way with the release of Canada's two theatrical series, 'Canada Carries On' and 'The World in Action.' We will meet our commitments to the theatres on time—and the next two issues, 'Train Busters' and 'Corvette Port Arthur' will be seen on the dates previously set for them."

Lengthen that
standee rope.



Love's in bloom

AT Warners

Ah-h-h-h-h-h-h-h-h-h

Warners have

CHARLES

JOAN

BOYER * FONTAINE

BEAUTIFULLY TEAMED; PLUS THE SENSATIONAL

ALEXIS SMITH



THE MOST UNUSUAL LOVE STORY IN YEARS AND YEARS

"THE CONSTANT NYMPH"

You've never seen another "other woman" so exciting!

and CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY

Directed by EDMUND GOULDING

Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold

Wait! it opens July 23 at the Strand N.Y.!

Keep Selling The "Shangri La" Stamp Drive!

PRINTED
IN U.S.A.

There'll Be No 'Ceiling' on Entertainment With
The 1943-44 Product of

PARAMOUNT

30 AA and A PRODUCTIONS

These 18 AA Pictures Tell the Story

LADY IN THE DARK (Technicolor)

Ginger Rogers, Ray Milland, Warner Baxter, John Hall, Mischa Auer

RIDIN' HIGH (Technicolor)

Dorothy Lamour, Dick Powell, Victor Moore, Cass Daley, Gil Lamb

AND THE ANGELS SING (Technicolor)

Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn,
Mimi Chandler

ROAD TO UTOPIA (Tentative)

Bing Crosby, Bob Hope

HOSTAGES

Laise Rainer, William Bendix, Paul Lukas, Arturo DeCordova,
Katina Paxinou, Oscar Homolka

THE HOUR BEFORE DAWN

Franchot Tone, Veronica Lake, John Sutton, Binnie Barnes

THE PADRE (Tentative)

Bing Crosby, James Brown

THE MIRACLE OF MORGAN'S CREEK

Eddie Bracken, Betty Hutton, Brian Donlevy

NO TIME FOR LOVE

Claudette Colbert, Fred MacMurray, June Havoc

THE STORY OF DR. WASSELL (Technicolor)

C. B. DeMille production, Gary Cooper, Carl Esmond,
Albert Dekker, Stanley Ridges

FRENCHMAN'S CREEK (Technicolor)

Joan Fontaine, Arturo DeCordova, Ralph Forbes, Nigel Bruce

RAINBOW ISLAND (Technicolor)

Eddie Bracken, Gil Lamb, Betty Rhodes, Dona Drake, Zasu Pitts

LET'S FACE IT

Bob Hope, Eddie Bracken, Dona Drake, Gil Lamb, Cass Daley

THE UNINVITED

Ray Milland, Donald Crisp, Ruth Hussey, Cornelia Otis Skinner

ALL AROUND THE TOWN

Paulette Goddard, Sonny Tufts, Olga San Juan

MINISTRY OF FEAR

Ray Milland, Carl Esmond

TRUE TO LIFE

Mary Martin, Dick Powell, Franchot Tone, Victor Moore

A MEDAL FOR BENNY (Tentative)

Dorothy Lamour

(Above subject to change)

12 A PRODUCTIONS

3 Studio productions at increased budgets

3 Aldrich productions at increased budgets

6 Pine-Thomas productions at increased budgets

(Above subject to change)

There is No Military Secret About

PARAMOUNT'S

1943-44 PRODUCTIONS



Current Releases

PAYOFF

Lee Tracy and
Tina Thayer

THE YANKS ARE COMING

Henry King's Orchestra
Mary Healy, Jackie
Heller

BOSS OF THE BIG TOWN

John Litel, Florence Rice
H. B. Warner

MISS V FROM MOSCOW

Lola Lane, Noel Madison,
Howard Banks

GHOST AND THE GUEST

James Dunn and
Florence Rice

DEAD MEN WALK

George Zucco and
Mary Carlisle

CORREGIDOR

Otto Kruger and
Elissa Landi

Producers Releasing Corporation

LIMITED

Executive Offices:

277 Victoria St., Toronto, 2, Ont.

Seagoing Circuit Gets Under Way

A brief ceremony held at an east Canadian port one day last week marked the inauguration of the Royal Canadian Navy's seagoing film circuit, the details of which were announced in Canadian Film Weekly during March.

Rear-Admiral L. W. Murray, RCN, presented a projector and films to Lt.-Comm. J. C. Littler, RCNR, former captain of corvette Brandon, first ship to join the Royal Canadian Naval Film Society.

The plan was made public officially in an announcement which followed the ceremony.

The honorary manager and organizer of the Society is Lieut. Dave Rubin, RCN motion picture officer, who was formerly manager of the Westdale Theatre, Hamilton, Ontario. The suitability of the films are passed on by Lieut. Rubin. The films are the latest issued. They are 16 mm.

The problem of supply is reduced greatly by the fact that ships usually work in groups. Ships in company will exchange films and new product will be picked up on making port.

The distributors and the National Film Board are co-operating in a fashion that is winning praise from naval officers. The men pay five cents for each performance and the officers 25 cents. The Society is self-supporting and independent of the other service groups supplying films. Because of the special problem of sea showings the Navy had to solve its own troubles.

The Navy's film section, mainly concerned with training films, will supervise the scheme. Offices are maintained at major ports and these are generally managed by former film and theatre men. Some of the ex-filmites now with the Navy film section are Leslie A. Allen, Brock Farrow, Dave Axler, Irwin Steinhart and Harry Paige.

The prints are leased from the exchanges, the Navy carrying insurance on them. In the case of films lost at sea, these will be replaced by the exchanges for the cost of the print alone.

A similar scheme is being used in the British and USA navies.

Arbitration Ends Theatre Dispute

Arbitration of a labor dispute between the projectionists' union of Vancouver and the Lyric Theatre ended abruptly last week when the arbitrators discussed matters informally in Judge A. M. Harper's chambers after hearing Manager Robert A. Scott's side of the case.

Canadians Hear Republic Plans

Republic's film rental gross has reached a new high, Herbert J. Yates told executives and exchange men in his opening address to the company's eastern quarterly sales conference in New York. Yates said this was due to the careful work of the production and sales departments, and the company's willingness to go all-out in co-operating in exhibitor advertising and exploitation campaigns.

Republic Canadian distributors were represented at the confab by A. W. Perry, Paul Nathanson and A. J. Laurie. American exchange men from the eastern district were there, among them Maxwell Gillis, eastern district sales manager, and Sam Seplowin, central district sales manager.

President J. R. Grainger presided and discussed new campaigns. He reported that the gross receipts on Roy Rogers big budget special productions were 100 per cent higher than last year, due to the increased advertising budgets and the great exploitation campaign put on for Rogers Westerns.

Grainger outlined the campaign being planned for "In Old Oklahoma," which stars Martha Scott, John Wayne and Albert Dekker. Radio spot announcements, co-operative advertising and 24-sheet posting will back up simultaneous openings in 20 important key situations throughout the country, in addition to local exploitation.

A campaign similar to that used for Roy Rogers, will be started soon for Mary Lee, Grainger announced. The release of her next picture, "Nobody's Darling," will be followed by several other roles prior to her starring in Republic's "Hit Parade of 1944."

Republic is planning a radio program to be built around the studio's talent roster which will be broadcast over a national hook-up. Through this broadcast, Republic hopes to be able to build up advance publicity for such new productions as "Fighting Seabees," "Man From Frisco," "Atlantic City," "Gay Blades," and "The Old Waldorf." The program will also serve to introduce new film talent to a national audience.

Republic product is distributed in Canada through Empire-Universal Films.

Plastic Plates Now Being Used

(Continued from Page 1)

plates on order. The charge right now is ten per cent less than that of electros, according to Charlie Cashman, though comparatively few are being made.

Plastic plates, explained Archie Caisley of Photo-Engravers, are much lighter than electros, even harder on the surface and can be mortised for type insertions.

Electros shipped from one branch to another involve high express charges and the substitution of plastic may revise these kind of costs favorably. In most cases mats are shipped from head office which are cast at their destination. Casting facilities are not always good in smaller places. If plastic proves light enough it may pay to ship the unmounted plates, cast in the cities where home offices are, instead of the mats. One metal plate, it is said, weighs more than ten plastic ones of the same area.

The plastic plates are being used in many places, the United States Office of War Information shipping out 20,000 every month. The material used in them is largely the same as that which is popular in molding aeroplane bodies. Though many printers shy away from them as an unknown quantity, they have been pronounced superior to metal plates in many ways.

They will stand rougher handling than metal plates, will not break or scratch easily on the surface. No special instructions are necessary to the printer.

When war restrictions are lifted there may be a saving of time in casting that will be very valuable to those racing a deadline.



SGT. ALLAN GRAYSTON of Montreal, former cameraman with Associated Screen News, was one of the first Canadians ashore in the invasion of Sicily.

Fox Will Spend \$41,000,000

Twentieth Century-Fox has set a budget of \$41,000,000 for the 1943-44 production program, it was announced last week in Hollywood. This amount, a full 30 per cent above the largest for any previous year, is the biggest in the company's history.

Following a meeting in the cinema city with Joseph M. Schenck, executive head, and Spyros Skouras, president, it was revealed the coming year will see the production of from 36 to 40 pictures all containing the greatest scope and appeal possible. A previous announcement stated that the company will not produce any more films on a budget lower than \$750,000 per film thus completely eliminating B and minor A films.

Darryl F. Zanuck will personally produce the first two pictures on the new production schedule. First of these will be Wendell Willkie's much-discussed best-seller, "One World," which other studios have also been bidding for. Willkie may appear in it. Second production will be "Wilson," a film on the life of America's Great War president and founder of the League of Nations.

All features now being planned will have the benefit of only the finest writers, directors and players obtainable.

Filmites in Jail For Their Art

Screwiest premiere in the history of screendom took place at the Statesville Prison, Joliet, Illinois, last week. Twentieth Century-Fox unreeled "Roger Touhy—Gangster" in the big house before a large body of public officials and members of the press. Touhy didn't like it. He threatened to sue. He still has some influence around the place. One of his playmates tampered with the switch and held the show up for 90 minutes, the 1,600 guests sweltering all the while.

Despite the holdup, the preview came off, with several hundred law enforcement officers from throughout Illinois, federal and state judiciary, members of the clergy, representative state and local officials.

RKO Studios Are Buzzing

RKO films now in production and slated for release during the 1943-44 season are of a varied nature and have plenty of box-office promise.

ECHOES and REFLECTIONS

A Fire Can Be Funny Too

Theatre men live in fear of film fires. But when a distinct victory is won over one there is time for rejoicing and it is possible to see humor where you might have sworn none existed before.

We can be proud of the boys and the girls of the National Film Board whose bravery and quick thinking saved lives and money for the country. The National Film Board is doing a wonderful job of entertainment and instruction—this we say in spite of any rumors that our burnup over "The Gates of Italy" might have reached that far and ignited things.

The story of the fire revealed to us a vastly amusing gentleman by the name of Hamilton Wright, known as "Ham." Wright, a top-notch publicity man, beat the drum for the New York World's Fair and still bangs it for Miami. He's in charge of the production of newsreels on Canada's war effort and connected with a newsreel pool made up of Fox, Paramount, Universal, News of the Day and Pathe.

In the hospital Wright let the reporters have at him. Having given up fighting the fire when his clothes became ignited, he showed the scribblers his sizzled trousers. "That," he said, "is what you call 'hot pants' eh?"

Wright wired his New York office about what happened to him—and signed the wire "Baked Ham."

* * *

No Sooner Said . . .

National Film Board workers go in for fire drills and everything related to them.

The fire broke out at 10:30 a.m. At 10 a.m. a painter was marking long arrows along the corridor walls, each pointing to an exit.

Having put on the final dabs, he stepped back to admire his work.

"You can have a fire here," he told a passing NFB worker, "any time now!"

* * *

Believe It or Leave It

In another section of the building, they say, a film editor was recording sound. It was in a theatre and the projectionist phoned down to him.

"Got much more to do?" he asked.

"Oh, about 500 feet," was the reply.

The projectionist hung up. A few minutes later he phoned again.

"How are you doing?" he asked again.

"Fine, thanks," answered the editor. "I just got finished this very minute."

"You did, eh?" piped the projectionist. "Then get to hell out of there. The place is on fire!"

* * *

Business Is Business

Members of the National Film Board got out of the building in a hurry, taking as much film as possible with them. That's using the old noodle.

They stood outside watching the firemen. Smoke was pouring out of a group of windows. One of the watchers shouted up at the windows.

"Is there anyone trapped up there?"

No answer.

He repeated the cry. This time he thought he heard an almost inaudible "yes."

His face lit up. He cupped his hands and shouted: "Then will you please throw down my files!"

Big Ont. Boost For Roy Rogers

Republic's current moneymaker, Roy Rogers, whom the studio bills as "King of the Cowboys," will get a fast, high-powered buildup in Toronto and Ontario via the leading daily papers and over the radio. Rogers and his horse, Trigger, have been the biggest space-stealers in the movies during the last six months. They have popped up in everything from weekly newspapers to national magazines in Canada and the USA.

Now the Canadian offices of Republic have decided the Rogers' potentialities for bringing the exhibitor money, though they have proved themselves strongly, have not been developed to capacity. And that is their aim.

The campaign gets under way on August 12th with 1000-line ads in every Toronto newspaper and plugs over radio stations CFRB and CKCL five times during the afternoon and evening of each day.

There will be day-and-date booking of a Rogers' film, "Song of Texas," in two Toronto theatres, the Alhambra and the St. Clair, the first time either house has featured a Western star.

Ever since Gene Autry had his run-in with Republic—some years ago—the studio has been gradually building Roy Rogers. In many places he outdraws Autry and when the latter went into the US Army Republic was lucky to have another ace.

The campaign should create Rogers' fans where none existed before, providing the exhibitor with a piece of prepaid product.

Greek Relief Now \$800,000

The Greek Relief Fund, which was assisted in its recent successful drive by many theatre and film men, is still going strong in spite of the fact that the Dominion quota of \$500,000 was obtained and the drive officially ended last month. Gerald F. Pearson, the manager of the Toronto campaign, has just revealed that up to last week the fund had reached \$801,000 and the money is still coming in.

"The name of Canada will be engraved on Greek hearts forever," said Peter Palmer, secretary of the campaign. "Greek officials in London, England, attribute the survival of the Greek people to a great extent to Canadian generosity."

Canada ships 15,000 tons of wheat monthly to Red Cross officials in Greece, assuring 7,000,000 people of seven ounces of bread daily.

continuous
performance
by Metro
Goldwyn
Mayer

